

Drama Curriculum Overview Yrs 7-9

“Everybody wants to join in, all the time.”

Term	Year 7	Year 8	Year 9
Autumn 1	<p>Introduction to Drama Skills</p> <p>Introduction to Performance Skills: Voice, body, face, physicality, line learning Scripted Performance: “Melon City” Key Drama Techniques, Genre and Forms: Tableaux, Physical Theatre, dialogue</p>	<p>“Up to Date” (Bullying)</p> <p>Performance Skills: Voice, body, face, movement to create character and tension Devised Performance Key Drama Techniques, Genre and Forms: Improvisation, Cross-Cutting, Boal’s Forum Theatre, Conscience Alley</p>	<p>Homelessness - Practitioner Focus – one per lesson</p> <p>Performance Skills: Voice, body, face, movement to convey emotion and message Devised Performance Key Drama Techniques, Genre and Forms: Improvisation, Thought-tracking, Flashback, Tableaux</p>
Autumn 2	<p>Northwood Hall</p> <p>Performance Skills: Voice, body, face, physicality, use of space and staging Devised Performance Key Drama Techniques, Genre and Forms: Soundscape, Physical Theatre, Slow Motion, Improvisation</p>	<p>“Skellig”</p> <p>Performance Skills: Voice, body, face, movement, gesture, emotional characterisation Scripted Performance: “Skellig” Key Drama Techniques, Genre and Forms: Physical Theatre, Chorus, non-naturalism, Laban Efforts, Mime</p>	<p>“Curious Incident of the Dog in the Night Time”</p> <p>Performance Skills: Voice, body, face, movement, pace, weight Scripted & Devised Performance: “Curious” Key Drama Techniques, Genre and Forms: Physical Theatre, Frantic Assembly, Multi-role</p>
Spring 1	<p>Jason & The Argonauts</p> <p>Performance Skills: Voice, body, face, movement, gesture Devised Performance & Narration Prompts Key Drama Techniques, Genre and Forms: Ancient Greek Theatre, Physical Theatre, Narration, Slow Motion, Monologue, Chorus</p>	<p>“TIE” – Theatre in Education, Community Drama Project</p> <p>Performance Skills: Voice, body, face, movement to convey message and education Devised Performance: Audience of Yr 5/6 Key Drama Techniques, Genre and Forms: Improvisation, Devising, Documentary Drama, Verbatim Theatre</p>	<p>Trestle Theatre Masks – Yr 9 Version with Vamos/company research tasks etc</p> <p>Introduction to Performance Skills: Voice, body, face, physicality, gesture Devised Performance Key Drama Techniques, Genre and Forms: Mask and Physicality in Mask, Trestle Theatre, Mime, Vamos Productions</p>

Flowing through all areas of the Drama Curriculum there is also an emphasis on independent group collaboration skills, commitment to creativity and courageous, powerful expression.

Drama Curriculum Overview Yrs 7-9

Term	Year 7	Year 8	Year 9
Spring 2	<p>Trestle Theatre Masks</p> <p>Introduction to Performance Skills: Voice, body, face, physicality, gesture</p> <p>Devised Performance</p> <p>Key Drama Techniques, Genre and Forms: Mask and Physicality in Mask, Trestle Theatre, Mime</p>	<p>Trestle Theatre Masks – Yr 8 Version with Vamos/company research tasks etc</p> <p>Introduction to Performance Skills: Voice, body, face, physicality, gesture</p> <p>Devised Performance</p> <p>Key Drama Techniques, Genre and Forms: Mask and Physicality in Mask, Trestle Theatre, Mime, Vamos Productions</p>	<p>Mark Wheeler Documentary Drama</p> <p>Performance Skills: Voice, body, face, movement to convey emotion and message</p> <p>Scripted Performance</p> <p>Key Drama Techniques, Genre and Forms: Script interpretation, verbatim theatre, Brechtian Techniques, Direct Address</p>
Summer 1	<p>Victorian Melodrama</p> <p>Performance Skills: Voice, body, face, physicality, gesture</p> <p>Scripted & Devised Performance</p> <p>Key Drama Techniques, Genre and Forms: Stock Characters, Melodrama stereotyped Victorian theatre, Panto, Exaggeration, Heroes & Villains, Asides</p>	<p>Theatre Practitioners</p> <p>Performance Skills: Voice, body, face, movement, gesture, emotional characterisation</p> <p>Scripted & Devised Performance</p> <p>Key Drama Techniques, Genre and Forms: Stanislavski (Naturalism), Brecht (Epic Theatre), Berkoff (Total Theatre), Artaud (non-Naturalism, Surrealism), Physical Theatre (Frantic Assembly, Berkoff)</p>	<p>Mark Wheeler Documentary Drama contd</p> <p>Performance Skills: Voice, body, face, movement to convey emotion and message</p> <p>Scripted Performance</p> <p>Key Drama Techniques, Genre and Forms: Script interpretation, verbatim theatre, Brechtian Techniques, Direct Address</p>
Summer 2	<p>Final Performance Project</p> <p>Performance Skills: Voice, body, face, movement, gesture</p> <p>Devised Performance</p> <p>Key Drama Techniques, Genre and Forms: A final piece using students' selections of a range of techniques and styles learned across the year.</p>	<p>“Dilemmas”: In the style of..... practitioners developed</p> <p>Performance Skills: Voice, body, face, movement to convey message and meaning</p> <p>Devised Performance</p> <p>Key Drama Techniques, Genre and Forms: Stanislavski (Naturalism), Brecht (Epic Theatre), Berkoff (Total Theatre), Artaud (non-Naturalism, Surrealism), Physical Theatre (Frantic Assembly, Berkoff)</p>	<p>Devising from Stimulus & Live Theatre Review</p> <p>Performance Skills: Voice, body, face, movement to develop empathy and message</p> <p>Analysis and Evaluation Skills: Live and recorded theatre appreciation</p> <p>Devised Performance</p> <p>Key Drama Techniques, Genre and Forms: Improvisation, Devising, Direct Address, Use of Stimulus Material, Practitioner Styles revisited</p>

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GCSE Drama Curriculum Overview

Term	Year 10	Year 11
Autumn 1	<p>Introduction to Theatre Exploration and embedding of Performance Skills: Voice, body, face, movement, gesture, use of levels, proxemics, staging – extra workshop sessions.</p> <p>Introduction to the History of Theatre (Project): Genres, theatre practitioners, techniques and developments in theory of performance Research, create display material, presentation of information about selected genres and styles of a range of periods of theatre history</p>	<p>Component 1: Devising Assessment (40%) Workshop sessions to explore techniques and practitioner ideas will launch this work for 2 weeks. Creation and development of the Component 1 Devised Project Completion of Portfolio Log – notes (written or recorded) towards final documentation.</p> <p>Practical group work, exploration of stimulus material, preparation of performance, analysis and evaluation of process.</p>
Autumn 2	<p>Monologues Exploration of Skills for Component 2: Scripted Performance (20%) Selection, exploration and preparation of scripted extracts for performance. Selection and effective use of Performance Skills and Staging Tighter timescale for this project</p>	<p>Component 1: Devising Assessment (40%) Practical examination performance of the Component 1 Devised Project Completion of Portfolio Video and written evidence prepared for moderation.</p> <p>Component 2: Scripted Performance (20%) Selection, exploration and preparation of scripted extracts for performance examination to visiting examiner.</p>
Spring 1	<p>Component 3: Theatre Makers in Practice (40%) Exploration and revision of the set text (Section A) Practical workshops of the set play text: understand how playwrights, performers and designers create impact and communicate meaning through:</p> <ul style="list-style-type: none"> • Performance Skills • Lighting and sound • Staging and props • Costume and make-up • Theatrical conventions and practices <p>Understand historical, political, social and cultural context of the play Develop ability to explain, analyse, justify and evaluate a theatrical interpretation of the play in written questions.</p>	<p>Component 2: Scripted Performance (20%) Practical examination performance of the Component 2 scripted extracts to visiting examiner/filmed work.</p> <p>Component 3: Theatre Makers in Practice (40%) Further exploration and revision of the set text (Section A) Viewing of Live Theatre Performance, preparation of 500 words of evaluative notes to be taken into the summer exam (Section B)</p>

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Term	Year 10	Year 11
Spring 2	<p>Component 3: Theatre Makers in Practice (40%) Further exploration of the set text (Section A) Viewing of Live Theatre Performance, preparation of 500 words of evaluative notes (Section B) Understand how playwrights, performers and designers create impact and communicate meaning through:</p> <ul style="list-style-type: none"> • Performance Skills • Lighting and sound • Staging and props • Costume and make-up • Theatrical conventions and practices <p>Understand historical, political, social and cultural context of the performance Develop ability to explain, analyse, justify and evaluate the live theatrical production in written questions.</p>	<p>Component 3: Theatre Makers in Practice (40%) Revision of the set text (Section A)</p> <p>Final preparation and submission of 500 words of evaluative notes to be taken into the summer exam (Section B)</p>
Summer 1 & 2	<p>Exploration of Component 1: Devising Assessment (40%) Creation and development of the Component 1 Devised Project</p> <p>Practical group work, exploration of stimulus material, preparation of performance, analysis and evaluation of process.</p> <p>Further exploration and embedding of Performance Skills: Voice, body, face, movement, gesture, emotional characterisation</p> <p>Extra workshops and exploration of key theatre practitioners and solidifying Drama Techniques, genre and forms: Stanislavski (Naturalism), Brecht (Epic Theatre), Berkoff (Total Theatre), Artaud (non-Naturalism, Surrealism), Physical Theatre (Frantic Assembly, Berkoff)</p>	<p>Component 3: Theatre Makers in Practice (40%) Written Examination</p>

Alterations to the usual curriculum time-line are shown in red.

Recovery Statement:

The main focus of all curriculum adjustments is confidence building, development of physical and vocal expression, practical performance skill and understanding of how meaning and impact is created through theatre conventions, styles and practices. The students have been in isolation, perhaps with fewer opportunities to express meaning and emotion in an artistic way, and the intention is to address the inhibition and fear of doing so.

Whilst the usual power and projection of certain drama practices might be limited (some aspects of vocal expression for example), it is vital that students are able to explore the physical movement, facial expression and drama techniques used to interpret and create meaning and emotion in performance.

Years 8 and 9 have the addition of the Trestle Mask scheme of work as this aspect of theatre work will have been missed during the summer term of 2020. This work will be under review however, as the use of masks (especially shared) may not be possible by the time we reach these points in the coming year. Amendments to this topic will be made as soon as safe conditions have been assessed.

Yr 11 will launch straight into practical examination work. They will not have experienced the practice run of Component 1 (Devising) usually undertaken in Yr 10 so more introductory “workshopping” will be completed to explore techniques and practitioner ideas will launch this work for 2 weeks.